Abstract

Virtual war is omniscient. It is war present everywhere and yet invisible to the human eye. What one perceives around oneself is 'Militarism', 'Peace Operation', 'War against Terror', 'Mutually-assured Destruction' (righteously abbreviated as MAD); war in its old garb has become non-functional and is replaced by this totalitarian form of war. This modern war fought through visual and verbal propaganda insinuates and authenticates the 'irreal' narrative of war and turns the 'real' into an obsolete, insignificant part of discourse. The objective of this war is replacing reality with maneuvered 'irreality' so that dissent from the powerful narrative appears not just unintelligible but also futile. War against Terror in Afghanistan is the most potent example of virtual war where the discursive practices have codified war-reality into language that serves the specific, pre-defined political purposes making the actual conflict and the turmoil of war irrelevant and insignificant.

The main objective of this research is analyzing the ontological meaning of virtual reality, and observing how vested 'irreality' is used at verbal, visual and literary plane to create a strong political and massively acceptable rhetoric for war. In this endeavor, the nature of virtual reality is analysed in detail in the first chapter and in the following three chapters the attempt is to de-code the co-relational impact of virtual reality on the politically constructed grand narratives, the fictional records of War against Terror and the interactive visual narrative. The research focuses on the shift in the sensibility towards the conduct of modern war and how this shift is incorporated into innumerable 'texts' that shape the reality of ordinary life. For this reason, it studies the particular case of War against Terror in Afghanistan wherein the dystopic permeation of virtual war is amply manifest.